/145 cont./

532 776 carving anywhere else or obtain an explanation anywhere (*).

* Possibly this is supposed to represent "Thunder," who, as the most important mythical figure and also as the shamans' assistant spirit, is described as a small man with the shaman staff and a triangle as a musical instrument, who displays his sexual parts.

223 Bird-hunting for the pigeon-sized tom birds is carried on by almost all Paez families with the net (ŏka), as well as with the shotgun. The net is about five meters high and 20 meters wide. For this purpose a correspondingly wide breach is cut in the growth of trees or bushes on a hill or the ridge of a mountain chain, and the net fastened in the opening produced. The flushed birds, who think that there is a convenient passage at this place, fly into the net, get caught in it, and are then killed by the [237] capturers, who twist their heads. Another type of bird-catching consists of fastening a noose made of horsehair (nyákiwez; nyák = to set up, wez = string) to the twig of a tree or shrub in such a [857] way that the noose rests in a bird's nest. When the bird returns to its nest, the noose becomes entangled in its foot, and the boy -- for it is mostly boys who engage in this task of noose-setting -- 224 is able to seize the bird. Rabbits are caught in the same way with nooses, but made of agave fibers, by laying the nooses where they pass.

226 Fishing is done with hook and line at the river or with [283] poison in weirs. The fishing line (wendyánsyuts) consists of twined agave string to which are tied a metal hook and a stone as a sinker. A small worm is fastened to the hook as bait. [462] Angling is done only by men, and at twilight or at night.

226 824 171 Fishing with poisonous plants is a cultural characteristic of almost all South American Indians. For this purpose a total of more than 100 species of poisonous plants are used by them, which means that this part of the world leads all the continents in this respect (Heizer, p. 277). Among the Paez, fishing with

/146 cont./

726 [725] [777] [411] In order to defend their mountain country the Paez also used large rocks which they hurled down on the attackers from the heights. They, too, however, soon succeeded in obtaining iron and iron weapons. In their battles at the time of the Conquista they were already using swords and machetes.

411 726 773 628 The stone-sling plaited of agave fibers, whose manufacture is described below (see under "Plaiting" /see pp. 85-86 /), is of great importance mythologically in the battles with the "Pijao." For geographical reasons it is the typical weapon of the American mountain peoples from Tierra del Fuego to Canada, whereas the blowgun, for similar reasons, is the typical weapon chiefly of the Amazonas and Orinoco forest area. The simultaneous occurrence of blowgun and sling is found all the way from Mexico to Ecuador and in Bolivia (Friederici, 1911, pp. 71-73, Pl. 13).

411 [462] [857] [223] /147/ The blowgun of the Paez consists of a single barrel and is very simple in its construction. It is made only by men, but for bird-hunting is used almost solely by boys. To make it, one uses the thin, straight trunk of the fíza tree, the pith of which is burned out with a long iron tube about eight millimeters in diameter and heated red-hot. The length of the tube is two to three meters. No special mouthpiece is attached. As a sight a little piece of beeswax is pasted above the mouth of the blowgun. [824] The ball-shaped fruits of the smbák tree, which have exactly the right caliber when green, are used as shot. The range amounts [211] to about 20 meters. The accuracy of the shot is not great. Nevertheless, there are boys who have carved more than 20 notches above the blowhole of the tube as a record of the birds killed.

## 4. Crafts and Techniques

### a) Treatment of Fibers

283 The fiber material used by the Paez for plaiting, weaving, nets, or ropes is primarily agave, cotton, or sheep wool. Agave and cotton are ancient American fiber plants whose homeland is probably Central America, while working with sheep wool has its tradition in the Peruvian Highlands, in working with llama or

/147 cont./

283 alpaca wool and the wool of their wild relatives, the vicuña and guanaco.

283 824 The agave (mbāts) grows in all parts of Tierradentro, and the fibers of its fleshy, watery leaves are used for plaiting, weaving, and the making of nets and ropes. The fiber must be obtained immediately after the leaf, 1.50 meters long, is struck off the plant, since the moisture is lost very rapidly and it is then very difficult to remove the dry flesh from the fibers. For this purpose every house has a tree trunk leaning diagonally against the wall in the shadow of the roof, and a string with a small stick hangs down from the upper part of it. This is stuck crosswise into the leaf hanging tip-downward, and then the pulpy parts of the agave leaf are scraped downward rapidly with a very sharp-edged, halved bamboo tube split lengthwise, until only the long, continuous, clean fibers /148/ remain (Ills. 177 and 178 /see p.279 /). These are tied loosely around a beam to dry, until sooner or later they are spun and twisted for use.

283 [462] Men and women employ different techniques to obtain thread from the agave fibers. The men twist the thread with the hand on the upper thigh, whereas the women spin the agave fiber, like the sheep wool, into thread with the spindle. Two methods of spinning are distinguished among the South American natives, depending on the shape of the [114] spindle and the way it is held. O. Frödin and E. v. [171] Nordenskiöld call these the Bororo and the Bakaïri /Bacairi/ methods, according to their characteristic occurrence. The first method is the older culture-historically. In this case the spindle staff is symmetrical in cross-section and the whorl is generally near the lower end. In spinning, the spindle is held more or less horizontally and is placed with the lower end on a forked twig stuck into the ground or is held between the toes. The spun thread is first wound onto the shorter part below the whorl and only later wound up on the main [171] part above. The principal area of distribution of this type

/148 cont./

283 of spindle lies east of the Andes, in Mojos and in eastern Ecuador.
171 The Bakaïri spindle, also designated as the "Andean drop spindle," is characterized by a conical thickening at its lower end. The whorl is slipped onto the spindle staff from above and cannot slide off, since by the Bakaïri method spinning is done only in a vertical position. The upper end of the spindle is often provided with a notch or a hook. In principle the thread is formed at the upper, longer end of the spindle shaft, in other words, exactly the opposite of the Bororo spindle. The area of distribution of the Bakaïri type is a very large one; it occurs throughout the Andean area, as well as in the Venezuelan and Brazilian forest region.

283 The spindles of the Paez (wágat; as wool spindle: káswagat) and their spinning methods cannot be said to belong strictly to either the Bororo or the Bakaïri type, since they contain elements of both. The unadorned spindle shaft is uniformly about three millimeters thick, the whorl (nyít) may either be absent or is slipped on very artlessly in the form of a crudely carved, discus-
[824] shaped bone or wood disk. Not infrequently a piece of an ear of maize, a potato, or a bean pod will serve as a whorl substitute. The spindle is held in different ways. It may hang down free perpendicularly, with the tip in perpendicular position resting on a support (upper thigh), or it is held horizontally in the air or even with the lower part upward /149/ (Ills. 179 to 180 /see p. 280 /). The position of the spindle does not depend on whether agave fiber or wool is spun, but rather it seems to be
[171] arbitrary. Whereas these characteristics point to Bakaïri spinning, at least insofar as the spindle is held downward without support, the way the thread is made and its being wound temporarily on the lower, shorter part of the spindle are characteristic of Bororo spinning, although its typical fork-shaped support, with the spindle held horizontally, is absent here. Among the Paez, the spindle is worked with the right hand. The left plucks the fibers and forms the thread. The women can sit, stand, or walk during this. Insofar as it is a matter of working with sheep wool, the women are in the habit of spinning it chiefly on the way to the

/149 cont./

283 market or on other errands; when spinning agave fibers, they sit in front of the beam around which the fibers have been tied to dry.

[236] Sheep wool (kas) is roughly cleaned and for spinning is wound, unwashed, around a rod (Ill. 179 /see p.280 /). The latter is 60-150 centimeters long and is gripped under the arm by its lower part. On its upper part it has a notch in which is fastened a string to wind around the wool and hold it on the rod. To prevent it from drying out too much, which would make spinning difficult, it is protected by being wrapped in leaves or by a cloth.

After several meters of thread have been spun and wound on the lower part of the spindle, it is removed from there and wound on the upper part. In this wound form, that is, still on the spindle staff, the thread, after the removal of the whorl, may be used as [236] a shuttle in weaving garments. For weaving the colored belts of the women, however, and for making the wool coca bags, not the simple, but the twisted wool thread is used. The agave threads are even twisted on principle for every type of use. For this purpose two single threads are twisted into a double thread 283 in a rotating direction counter to the spinning direction. This 462 process is carried out differently by men and women. The former twist either with the hand on the upper thigh or use a special instrument, the klafica, with which the strongest ropes are also made, whereas the women use the spindle even for twisting. The direction of rotation of the twisted thread is different for men and women. Depending on the material, the former use the Z-twist in their handwork, the women the S-twist in their work with the spindle. In the twisting or ropemaking with the klafica done by the men, the S-rotation prevails. (For indicating the /150/ direction of rotation according to these two letters, the direction of the front, diagonal part of the vertically held thread, which runs parallel to the middle part of an S or Z, is the determining factor [Fig. 34 /see p. 256/].)

/150 cont./

283 To twist the thread, the women remove the spun thread from the spindle, after they have slipped off the freely movable spinning whorl at the bottom, then grasp it in the center, and, in a loop, again put it on the spindle. Then the thread, taken doubled in this way, is twisted with the right hand, while it is disentangled and guided with three fingers of the left hand (Ill. 180 /see p. 280/). Here, too, a smaller piece is always first twisted onto the lower, smaller part of the spindle and only later wound on the longer, upper part.

b) Ropemaking

[462] The making of ropes is men's work. True, there is also a type of rope of agave fiber that is made by women (tāpe), but these ropes are plaited in the form of a threefold braid out of three strands and are therefore plaited work. Two-strand ropes of agave fiber (mémwez) of optional length are made with the same technique as the thin, twisted agave strings. For this the klafíca (from the Spanish clavicula?) is used, a lancet-shaped, flat piece of wood about 15 centimeters long, which has notching at one end and a round perforation below it (Fig. 26 /see p. 253/). Through the latter a stick of equal length is inserted horizontally, one end of which shows a thickening which prevents the piece of wood from sliding off. Around the notching, the middle part of a hand-twisted thread is fastened, and then the piece of wood is made to rotate. The longer part, because of its noncentric perforation, acts as a flywheel mass. In turning, the thread fastened to it is twisted. For this work, of course, a helper is required to hold the other end of the thread or rope. Three-strand ropes (láso) may also be made by the klafíca. For this purpose the three tips of the three twined agave-strands are tied to the notching of the klafíca, and the instrument is then turned in the same manner. A helper takes care of the uniform twist and uniform strength of the rope. A lasso of horsehair (séltas), as a three-strand rope, is also made with the klafíca following to the method described. The individual strands are previously turned by hand, then twisted,

/150 cont./

283 and, as the third step in the work, the extraordinarily strong rope about one centimeter in diameter is produced. /151/The Lassos (kádya) cut spirally from cowhide as leather strips are also twisted with the klaffca. The prerequisite is that the skin be worked in a fresh or wet state. If, after twisting, it is stretched out for a while to dry, it will keep its spiral twist. It will lose it, however, if it is pulled too hard or becomes too wet.

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c) Net Techniques

286 In describing the net techniques of the Paez, I should like to distinguish between the loop technique /Schlingtechnik/ and the knot technique /Knotentechnik/. Among the articles made by the loop technique are the carrying bags of agave fiber (called "fiber bags" in the following) and the wool coca pouches; among those made by the knot technique are bird nets, hammocks, berry sieves, and slings. Agave fiber or sheep wool, both in the form of twisted threads, serves as the material.

The loop technique is used, for example, in knitting and crocheting in our European culture-circle, and, to be sure, with the technique of intertwining /Verschlingen/. The simplicity of this method of work stands in contrast to the disagreeable attendant phenomenon that the entire fabric can be destroyed by pulling one thread. The loop technique of the Paez in producing cloth is fundamentally different. It consists of the technique of simple insertion /Einhängen/. Purely as a matter of form it should be noted that neither needle nor crochet hook nor any other object is used to carry it out; rather, everything is done with the hands.

In order to connect the loops one must draw the thread in its entire length through each individual loop. Since with this technique the supply of thread in the form of a thick ball would not pass through the loops, or only with great difficulty, another way of arranging the thread supply had to be thought up. The Paez succeeded in doing this in a very clever way; they were even able to devise a serviceable substitute for a needle from the same material (Ill. 183 /see p.282 /). The thread to be worked in, wool

/153 cont./

286 [177] The hammock (máka), as the Spanish name already indicates, is a borrowed article and not generally distributed in the Andean cultures. Among the Paez it is used only for children. Its dimensions, with 100 meshes, are about 100 by 100 centimeters. It is hung up with agave or horsehair ropes, which are looped through the upper and lower rows of meshes and then tied to house posts.

[415] The berry sieves (tása) are present in almost every household. They are about 30-60 centimeters in diameter and are stretched inside a round wooden frame. The meshes are formed by means of the "fishnet knot" (Fig. 34d /see p. 256 /). This draws together very closely and is then scarcely recognizable in its structure.

283 The sling (ísut) is made with various techniques. For its manufacture the dried fibers of the agave leaf are used just as they are obtained when the leaf is stripped. A knot is made at the tip of the bundle of fibers, and it is then divided into two parts. Both are turned by hand in the same direction and then twined by rotation in the opposite direction. This produces /154/ -- conditioned by the naturally thickening material -- a two-strand rope of steadily increasing strength. Since it is twisted only by hand, it threatens to lose its tightness with greater thickness. Hence, after about 50 centimeters, the hank is divided into three parts and plaited for about the same length in the manner of a three-strand braid.

286 284 To make the net for holding the sling stone (Fig. 29 /see p.255 /), the three plaiting strands are divided into seven strands which, in each case, are separated from the plaited part by a simple finger knot. From each of these knots two double strands continue, which, put diagonally, are tied together by a double finger knot.

The length of the net part is about 20 centimeters. At its end it changes back to a three-strand braid by way of a simple finger knot. It should be noted in this connection that the middle strand at the beginning of the braid is caught in the threads of an adjacent knot. This prevents the plaiting from loosening up as it goes into the net and losing its tightness. The same

/154 cont./

284 reinforcement is found at the other end of the net in the transition
286 to the braid part. The further procedure up to the completion of the sling corresponds to the beginning. At one end a sliding loop is tied by means of a knot, which, when the sling is used, is drawn over the middle finger.

d) Plaiting

283 The technique of plaiting is practiced among the Paez only
285 in plaiting bands for making straw hats (šwá) and for making three-strand ropes. The latter are plaited by the women in various lengths and strengths from agave fibers in the normal form of the three-strand braid. There are no plaited baskets, sieves, fans, bands, etc. of any kind among the Paez.

294 The shape of the Paez hats seems to imitate those of the
285 whites. It is the same for men, women, and children. They are made only by the men. The dry leaves of the šyéts reed, which are first torn into strips about one centimeter wide, serve as material. To be worked up they are then divided once more by being torn lengthwise into five to ten narrow strips from one to two millimeters wide. The quality and value of the hat depends on the fineness of these strips, for the finer the plaiting strips are the more waterproof and durable the hat is. It /155/ is made from a single plaited band (čemótč) sewed together in spirals -- starting from the center of the hat.

The plaiting of the band is done without any aids, in the form of diagonal plaiting with 11 strips (Fig. 33 /see p.256 /). At the start of the work they are bent in the middle and thus used double in such a way that the upper side of the reed leaf is on the outside. The second strip is inserted into this initial bend at right angles and likewise bent. This is done alternately until all 11 strips have been worked into a band approximately six to ten millimeters wide. The further plaiting work is continued with the double strips. For this the first double strip is always bent from the outside downward toward the center, in order to be drawn over the second, under the third and fourth, and over the fifth and sixth.

/161 cont./
286 show the same design, but rather one that results from the cross-
531 ing of the twisted warp threads.

g) Dyeing

386 The Paez feel that black is the most beautiful color.
824 Hence almost all the home-woven garments of the men and
[822] women are dyed black, and only rarely does one see articles of clothing in the yellowish-white natural color of sheep wool.
[462] Dyeing is women's work and is done with certain plants, which,
[294] however, dye only the animal material used in weaving, but not that from plants. This peculiarity of the dyes is utilized by the Paez to make patterns in their clothing by weaving into the sheep-wool fabrics a few cotton warp threads, which, in the subsequent dyeing, retain their original color.

Every woman is in a position to dye her home-woven fabrics black. To do this the pieces of fabric are boiled in a pot for about two hours, along with the leaves of the šal tree or the zóte tree (according to Hernandez, 1946, p. 944, with the leaves of a Phyllanthus) and then buried for two days and two nights with these leaves in a pit in black, rich humus earth (ašáktič). Then they are taken out again, washed thoroughly, and allowed to dry. The black dye is now lightfast and waterproof. The cotton ornamental stripes in the women's clothing, which are not affected by this dyeing process, are either natural
● [283] in color, red, or green. They are bought by the women in the desired color, since cotton is not spun by the Paez.

386 The threads of different colors used to make the coca bags
824 and the women's belts were originally all dyed by the Paez
177 women with vegetable dyes. Today this is done only in part,
[439] for anyone who has the money buys aniline dyes at the market in Inzá or Belalcázar; they are more popular because of their stronger coloring and greater luminosity. Similarly, the cotton purchased in thread already dyed is more popular for making women's belts, since it is brighter or more brilliant.

/163 cont./

389 The powder, however, must be bought. As for its production,
822 the general opinion is that it is made from human beings. The
829 whites, they believe, fatten human beings, then hang them,
[439] and, while they are still alive, tap their fat, from which they then make powder. That is why the Paez do not like to send their children far away and do not let them go to the whites, because they believe that the latter would catch them in order to make powder from them.

824 /164/ To make the fireworks a piece of sheep gut is used,
389 filled with powder and wound tightly with an agave string.
[237] The latter is waxed with beeswax for extra strength. One of
[283] these powder cases is used for the smaller firecrackers (koétes), while two, one over the other, are used for the larger firecrackers (kwatón), and under these is placed the fuse, which consists of a small bamboo tube, one to five centimeters long, filled with powder (Fig. 32 /see p. 256 /). These two or three parts are wrapped in a maize leaf and fastened to a bamboo splice 20-60 centimeters long. When it is lighted, the firecracker rises to a height of 50 meters with a considerable whistle and then explodes.

## 5. Trade and Transportation

438 One cannot speak of trade in the commercial sense among the Paez, for they trade almost solely among themselves and
[441] abhor everything that has to do with business. Moreover, since there is no merchant class among them, there is no carrying trade. Merchants are regarded as do-nothings who, though they
[437] are needed, are nevertheless despised. Fundamentally the self-contained household economy predominates, and whatever one family does not have it barters for within the same village if
439 possible. Only when this is not possible, thus when industrial products are involved, does one go to the weekly market held regularly at Inzá or Belalcázar, in order to buy the necessary articles. These include, above all, salt, as well as spades, machetes, aluminum pots, knives, scissors, spoons, needles,

/167 cont./
484 while the /168/ woman on foot lugs the goods behind. From
439 Calderas more men than women visit the market. For both it
482 is a very welcome occasion to become intoxicated. The
[273] owners of the taverns try to prevent the stealing of the much
[275] coveted beer and whiskey glasses, popularly practiced by the Paez, by chaining the glasses to the tavern tables.

On market days it is customary to leave very early and to transport the loads in the fiber bags in the customary way: the men take the carrying belt diagonally across their chests and the women hold it with their foreheads. In both cases the bag hangs on their backs. Then generally travel in groups of twos or threes, but not infrequently one also meets solitary
[432] individuals. Provisions are taken along, for, as a matter of
[273] principle, nothing is bought on the way except chicha or brandy.
[485] If it is necessary to stay overnight, nothing is paid for this. They sleep either at the entrance of a house of acquaintances or spend the night in the open field.

439 For traveling and for the visit to the market they try to wear
484 at least one article of European clothing, a felt hat, a shirt, or
[291] a blouse. The quality plays only a minor role, since the worst
[177] shirt is still more desirable than the finest ruana. A person who cannot buy anything in the way of clothing at least ties a black
[262] band around his hat, such as the felt hats have. Provisions are carried along in the fiber bag, roasted maize, cabbage, potatoes,
[415] arracacha. A person who can carries with him two or three of
484 the woolen coca pouches, in one of which there is coca and lime,
461 in another one money, and in the third the plaiting material
[285] for the straw hat. Almost all the men do this plaiting work, which actually is not work at all, but more like a "blind occupation," when they have nothing else to do, either when visiting, on the way to market, or also during the shaman ceremonies.
[283] The women, no matter where one meets them, are equally in-
[285] dustrious and always busy with spinning or plaiting the fiber bags or the wool coca-pouches. Like the men, they carry their work material with them in a second wool pouch.

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Fig. 25. Sewed gourd calabash.

Fig. 26. Klaffka.

Fig. 27. Wooden plate and spoon.

/Figs. 1-24 on Plates III-X are omitted in the translation./

1: Nachtigall--279 E-5 (1952-1953) 1955 SC15 Paez SC15



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Ills. 177 and 178. Woman defleshing agave leaves.

1: Nachtigall--280 E-5 (1952-1953) 1955 SC15 Paez SC15





Ill. 179. Spinning with the drop spindle.



Ill. 180. Twisting the spun wool thread.

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1: Nachtigall--295 E-5 (1952-1953) 1955 SC15 Paez SC15



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30. Course of the thread and method of procedure in making a fiber bag
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35. Weaving apparatus for making the carrying bands of the fiber bags

2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15

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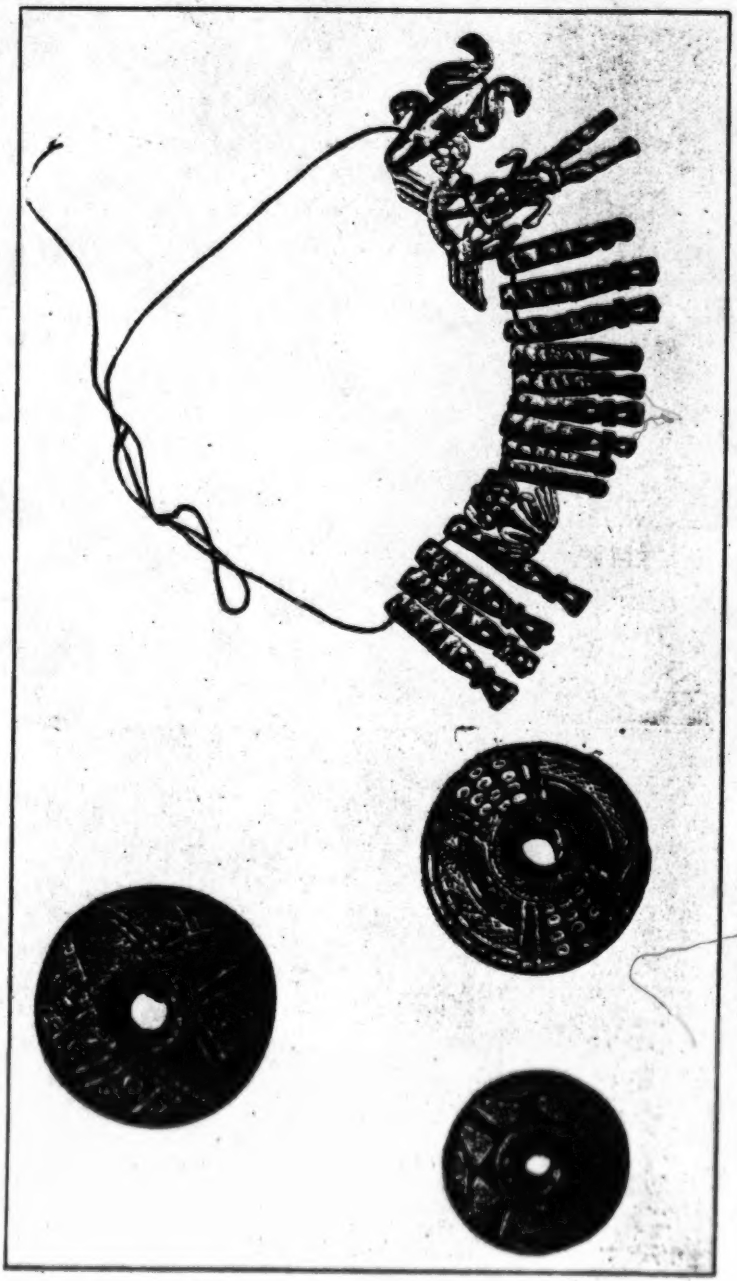


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[facing P.307]

2: Pittier de Fábrega E-4, 5 (1906) 1907
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the drum-dance, in which the women sang to the accompaniment of a drum; *vito-kv*, or *fits-kv*, the stick-dance, etc. 535

In addition to the shells and reeds, the Indians also accompanied their dances with a kind of drum (*kimb*), consisting of a long wooden trough hung by its extremities; and the *tsoöts*, or rattle, a calabash containing small stones or hard canna seeds and provided with a handle. 535 534

According to Castillo the Paez had also other deities, corresponding somewhat to the lares of the ancient Latins, carved images of which were often found in the houses. The *dixi*, who were at one time priests, sorcerers, and medicine-men, lived in retirement and were considered as the keepers of the doctrines of a traditional civilizer of the nation, called *Guckiuñ*. So strong was their influence in Castillo's time that he complains rather bitterly about it, and proceeds to explain how the true God, wishing to free the Paez from such a devilish guide, simply employed a subterfuge to drown him in the Paez river, together with two of his apostles! 776 778 [779]

The belief in a future existence is indicated, as Uricoechea relates, by the fact that the Indians never molested white dogs, in order that they might not be bitten by them at the doors of the house beyond the grave. 825 795

There were birds and other signs of good or of evil omen. A woman would never step over a leather rope stretched on the ground, but would lift it up and pass beneath. During the construction of bridges, two men constantly beat the waters to frighten away evil spirits. The death of a person was often attributed to witchcraft, and he whose face bore some likeness to that of the dead person was often regarded as the culprit, provided the patient in his cravings had not given the name of the supposed sorcerer. The soul of a cow whose fat had been used for illumination during religious ceremonies was believed to go directly to heaven: this last belief, however, must be of post-conquest origin. 787 761 754 825 774

Among themselves the Indians are jovial and contented. The approach of the men whom we often met on the trails around Huila was usually first detected by the sound of the 157 533 283

2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15



pipes they play while walking along, unless their hands are kept busy plaiting braids of gynerium bark in the manufacture of their hats. This is the exclusive occupation of the men. Women almost invariably walk along spinning wool, their distaff under the left arm and the spindle in the left hand, while the right hand is busy at the wool.

The Paez maidens are fond of flowers and are very playful. On one occasion I observed several of them going up the hill beyond the river, in front of the church at Huila, their arms entwined about one another's necks; then they began running up the steep hill as in a contest of endurance. As they became exhausted they threw themselves on the grass, while their movements showed that they were playing and joking all the time. These children of Nature are not unpleasant to look at, except for their usual lack of cleanliness; nor are they wanting in coquetry, and they are often pretty. But in the presence of strangers they are extremely bashful, doing their utmost to keep in the background.

The old women are generally very ugly. Their clothing consists only of dirty rags, and their skin is covered with the filth of years.

Relations between the sexes, especially between husbands and wives, seem to be easy and without an air of superiority on the part of the former. On the few occasions that I had to entertain these people at their houses, the women took the same interest and the same part in the proceedings as the men, which was very different from what I observed among the Central American Indians.

Toward strangers, and especially toward Colombians of other races, the attitude of the Indians is decidedly hostile. Unless induced by the prospect of profit they will neither sell anything nor lend any service, often refusing money and accepting only articles which they especially desire. They will not allow white or black people in their homes, and at Huila they are even unwilling that the only white family living there should share the practically inexhaustible supply of fuel scattered about in the near-by forest, or have horses or cattle pasturing on the almost

/286 cont./

291 the waist, and over it a rebozo or shawl of foreign make; they wear hats of masculine manufacture. They carry a thin stick
• 283 one meter long more or less, called kasguat, held under the left armpit, and at its upper end there is a bundle of wool to be spun, a task which they do at any time, while walking or sitting in the house, regardless of whether a child is resting on their backs or, when they are walking along the road, a heavy
301 load. Only the women wear ornaments consisting of multicolored necklaces, earrings, and sometimes rings.

293 Both men and women usually carry three woolen pouches,
415 aside from others of fique, a very small one for money, a larger one for mambe /coca and lime for chewing/, and the third, which is the largest of all and holds the other two, is used to carry palm leaves or the plaited work made with them for the men, and other things for the women.

276 Coca.--All the Paez are "mambe chewers," men, women,
[461] and children, regarding coca as an article that gives strength,
[261] frees one from laziness, and mitigates hunger. Without it, of
[273] course, they will not work. Coca and chicha, fermented sugar-
[262] cane juice, play the role of real foods, given their starchy and scant diet.

631 Parcialidades and cabildos.--Politically, the Indians are
624 organized into parcialidades, each headed by a cabildo made up of a gobernador and substitute, a major alcalde and another minor one, two alguaciles, three fiscales, a comisario, a capitán, and a síndico elected each year and put in office by the respective alcaldías of the municipio, except for the last two, who are named for life and put in office by the /287/ Church. Their functions are administrative and police work, but in reality they exercise functions of social, legal, and religious control.

631 The parcialidades are bounded by the craggy peaks and the deep, rugged beds of the streams and rivers in such a way that each one circumscribes specific kinds of geography, and even of

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[177] Some had wooden doors and windows, and were built with nails and wires, though most were still made with vegetable materials.

The modern *Moguex* house has two rooms. The main one, entered through a small door, serves as storeroom for goods to be sold, reception hall, dancing place, and a room in which to keep watch over the dead. The other is a pantry for provisions and drinks; here are kept kitchen utensils. In the center is the fireplace and around it dried cowhides or platform beds made of horizontal poles tied to stakes driven in the ground. One's neighbors aid him to build his house, transporting heavy timbers over light rollers and singing rhythmically as they heave together. If the owner of a new house is a man of means, he pays for a feast of benediction or consecration carried out with a Catholic priest, a godfather, and a godmother.

The *Páez* does all this and in addition puts some pieces of silver money under his house to assure his good fortune. In the main house he places the metate on stakes, and in a secondary house, the press for extracting wax from laurel, one or more troughs or hollowed trunks, and large jars for chicha and guarapo. From the roof frame hang bags, or "mochilas," of netted hemp for belongings. There is also a bamboo candlestick, the wooden feast drum, sometimes a tiple or small guitar, and, nailed to the wall, a spindle. Outside, the loom stands against the wall Beyond it is the sugarcane mill, which is made of a section of tree trunk with a hole above a projection on which the cane is pressed by hand with a rod which crosses the hole. Some mills consist of two or three wooden cylinders rotated by animal power.

In each maize field is a small, temporary house and a high platform where a watchman frightens the parrots and parakeets with periodic cries and motions.

Each *Páez* group today has its communally built pueblo, with "bahareque" buildings grouped around a rectangular plaza: a church, with its arched portico and small tower in imitation of Colonial architecture, a house for the priest, a school, and two or three large houses for meetings and fiestas, where they dance, sing, and sleep during fiesta days. But ordinarily, the people remain at their distant houses and fields, and do not live at the pueblo, the only permanent inhabitants of which are a few Whites and Mestizos.

### ENGINEERING WORKS

The Spaniards found bridges which they described as "weak and flexible bridges of bamboo" and "bridges of vines." A territory so broken and crossed with so many rivers and canyons naturally stimulated the *Páez* in the construction of bridges and the laying out of roads. Today they make four kinds of bridges: (1) A simple vine or cable stretched across the river; (2) a kind of wooden stairs placed

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Moguex



291 They protect the upper part of the body with a black poncho tied at
177 the belt, or a shirt with a poncho over it. Women wear two skirts, the under skirt being black and the outer one white or gray. Both are held at the waist by a sash woven with figures. They cover their busts with two blankets which are fastened at the shoulders with [293] wood, copper, or silver pins. Both sexes carry pouches woven of [415] hemp which, like these Indians, are called "guambías." Their straw hats are dish-shaped, with small brims hardly distinguishable from the shallow crowns. The hats, always too large for their heads, are held on by two cords, one passing under the chin and the other behind the neck, around the hair. The women also wear woolen shawls, silver earrings, rings, and heavy necklaces of glass, shells, and silver. For festivals they prefer hats with the brim divided into two parts, front and back. These are lined with dark-blue cloth, with red and yellow on the brim.

When working, the *Pdez* wear short linen pants or long woolen ones and a large woolen poncho tied at the waist. When going to market, they wear an additional poncho and a woolen pouch for coca. When [292] traveling on the páramos, they wear a knit hemp cloak covered with large, thin leaves of *Gynerium saccharoides*, which protects them from the rain. The women wear a narrow woven cotton band, passed between the legs and tied at the waist, one, two, or more black or gray woolen skirts gathered at the waist and held by a woven sash, [482] and two small mantas, like those of the *Moguex*. In traveling, a [854] shawl is worn for covering and to carry the child. They adorn themselves also with strings or necklaces of glass or other beads, or white chaquiras, and sometimes are added silver pendants of Colonial origin. [292] During festivals the women wear brightly colored blouses of imported fabrics and the men linen shirts.

### MANUFACTURES

285 **Basketry.**—The *Pdez* and *Moguex* make a few twilled baskets of cane strips and two kinds of hats. The hats are woven with the coiled or sewed technique. The spiraled warp in one kind consists of a thin bundle of rush or straw, and in the other of a braid made with seven [462] strands. The latter is more common. Both are made by men who [292] prepare materials while resting at home or traveling on the road. Weaving also includes waterproof capes made by tying sheaves of [824] leaves or straw to a net of hemp cord.

**Cordage.**—Rope making is practiced extensively. Hemp (fique) ● 283 is the raw material, and is made into cords for fishing nets, bird trap nets, bags or pouches for carrying belongings and products, foundation nets for the leaf rain capes, and cordage for various other purposes. The sisal or hemp (fique) leaves are scraped over the sharp edge of a board to loosen the fibers, which are then washed, dried, and twisted

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PLATE 187.—**Páez weaving and spinning.** *Top:* Woman spinning wool while walking, San Andrés, Tierradentro. *Bottom:* Men weaving straw hats. (Courtesy Gregorio Hernández de Alba.)

[p.942c]

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with the right hand over the naked thigh. Two strands are similarly twisted together until the desired thickness is obtained.

**Gourds.**—Gourds are still widely used. They are picked when ripe, cleaned out, and dried. With small openings, they serve as containers for beverages and powdered lime. Some are made into bowls and others are cut up to make spoons. Today these objects are undecorated, but formerly in Timaná they were painted with a resin varnish very similar to that used in Pasto. (See p. 930.) Before the Spanish domination, gourds were also used as frames over which were stretched the prepared skin of the heads of their enemies killed in war.

**Metallurgy.**—The metallurgy of these Indians was the same as that practiced throughout most of Colombia. The metals were gold, copper, and an alloy of the two (tumbaga). It is recorded that the Indians "worked gold," but the processes are not described. Specimens found recently in the territory, however, show molding, casting, and hammering. Metal objects included nose ornaments, parrot-shaped breastplates, necklaces with small animal figures, and some anthropomorphic idols. Gold occurs in this territory, particularly on the upper Páez or the Suin River.

**Ceramics.**—These tribes made and still make coiled pottery. Modern vessel forms include large jars for storing beverages and poorly shaped, crudely decorated containers for preparing and serving food. There is no individual specialization in this task, women making pots for their own family and not for trade.

**Stone and wooden artifacts.**—The native Indians made stone axes of a simple design, but stonework disappeared during the time of colonization, when the Indians could obtain manufactured iron weapons and utensils such as machetes, axes, hoes, shovels, etc. The manufacture of wooden objects—weaving, cooking, and farming implements and weapons—was furthered by the use of metal tools, and now is well developed, as exemplified by the trapiche (cane mill), a true machine made of wood.

**Weaving.**—Weaving, little practiced before the Conquest, developed with the post-Contact need for wearing more clothes and with the introduction of sheep, whose wool was used in addition to cotton. Weaving was and is exclusively the work of women (pl. 186). They prepare fine, uniform yarn with a common spindle, which they handle as they walk along the road (pl. 187, *top*). The loom is vertical, made of two horizontal rods fastened to two uprights. The warp runs vertically with a continuous thread. The horizontal weft is pressed down with a wooden sword. They also weave hemp bands on the loom. Woolen blankets are woven in natural colors, but some sashes have bright colors made of imported wool or of home-dyed wool. For red, they use one of the Rubiaceae (*Relbunium hypocarpium*), and for